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Cambridge Assessment International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/13**

Paper 1 Drama and Poetry **October/November 2021**

2 hours

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You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions in total:
  - Section A: answer **one** question.
  - Section B: answer **one** question.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.
- Dictionaries are **not** allowed.

INFORMATION

- The total mark for this paper is 50.
- All questions are worth equal marks.

This document has **16** pages. Any blank pages are indicated.

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Section A: Drama

Answer **one** question from this section.

ARTHUR MILLER: *All My Sons*

1 **Either** **(a)** How, and with what dramatic effects, does Miller explore justice in the play?

Or **(b)** Discuss Miller's dramatic presentation of family tensions at this point in the play. In your answer you should pay close attention to Miller's use of language and action.

Chris: All right, all right, listen to me.

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Chris: Then help me stay here.

(*from* Act 1)

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WILLIAM SHAKESPEARE: *Much Ado About Nothing*

2 Either (a) Discuss Shakespeare's presentation of different kinds of conflict and their dramatic effects.

Or (b) Discuss Shakespeare's presentation of the relationship between Beatrice and Benedick in the following extract. In your answer you should refer in detail to language and dramatic effects.

Don Pedro: Good Signior Leonato, are you come to meet your trouble? The fashion of the world is to avoid cost, and you encounter it.

Leonato: Never came trouble to my house in the likeness of your Grace; for trouble being gone comfort should remain; but when you depart from me sorrow abides, and happiness takes his leave.

Don Pedro: You embrace your charge too willingly. I think this is your daughter.

Leonato: Her mother hath many times told me so.

Benedick: Were you in doubt, sir, that you ask'd her?

Leonato: Signior Benedick, no; for then were you a child.

Don Pedro: You have it full, Benedick; we may guess by this what you are, being a man. Truly, the lady fathers herself. Be happy, lady, for you are like an honourable father.

Benedick: If Signior Leonato be her father, she would not have his head on her shoulders for all Messina, as like him as she is.

Beatrice: I wonder that you will still be talking, Signior Benedick; nobody marks you.

Benedick: What, my dear Lady Disdain! Are you yet living?

Beatrice: Is it possible disdain should die while she hath such meet food to feed it as Signior Benedick? Courtesy itself must convert to disdain if you come in her presence.

Benedick: Then is courtesy a turncoat. But it is certain I am loved of all ladies, only you excepted; and I would I could find in my heart that I had not a hard heart, for, truly, I love none.

Beatrice: A dear happiness to women! They would else have been troubled with a pernicious suitor. I thank God, and my cold blood, I am of your humour for that: I had rather hear my dog bark at a crow than a man swear he loves me.

Benedick: God keep your ladyship still in that mind! So some gentleman or other shall scape a predestinate scratch'd face.

Beatrice: Scratching could not make it worse, an 'twere such a face as yours were.

Benedick: Well, you are a rare parrot-teacher.

Beatrice: A bird of my tongue is better than a beast of yours.

Benedick: I would my horse had the speed of your tongue, and so good a continuer. But keep your way a God's name, I have done.

Beatrice: You always end with a jade's trick; I know you of old.

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Don Pedro: That is the sum of all, Leonato. Signior Claudio and Signior Benedick, my dear friend Leonato hath invited you all. I tell him we shall stay here at the least a month; and he heartily prays some occasion may detain us longer. I dare swear he is no hypocrite, but prays from his heart. *40*

Leonato: If you swear, my lord, you shall not be forsworn. *45*

(*from* Act 1 Scene 1)

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WOLE SOYINKA: ***The Trials of Brother Jero and Jero's Metamorphosis***

3 **Either** **(a)** In what ways, and with what effects, does Soyinka present faith in the **two** plays?

Or **(b)** How does Soyinka shape an audience's impressions of Jero in the following extract, his first appearance in *The Trials of Brother Jero*? You should pay close attention to dramatic methods and their effects in your answer.

[*The stage is completely dark.*

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It shook me quite a bit, but … the Lord protects his own …

(*from* The Trials of Brother Jero, Scene 1)

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TURN OVER FOR QUESTION 4.

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THOMAS MIDDLETON AND WILLIAM ROWLEY: *The Changeling*

4 Either (a) Discuss the presentation of different attitudes to love in *The Changeling*.

Or (b) Consider some of the ways Middleton and Rowley shape an audience's response to Beatrice in the following passage. In your answer you should refer in detail to dramatic methods.

[*Enter* ALSEMERO *and* JASPERINO.]

Jasperino: Your confidence, I'm sure, is now of proof.
The prospect from the garden has show'd
Enough for deep suspicion.

Alsemero: The black mask
That so continually was worn upon't
Condemns the face for ugly ere't be seen –
Her despite to him, and so seeming-bottomless.

Jasperino: Touch it home then: 'tis not a shallow probe
Can search this ulcer soundly, I fear you'll find it
Full of corruption; 'tis fit I leave you;
She meets you opportunely from that walk:
She took the back door at his parting with her.
[*Exit* JASPERINO.]

Alsemero: Did my fate wait for this unhappy stroke
At my first sight of woman? – She's here.

[*Enter* BEATRICE.]

Beatrice: Alsemero!

Alsemero: How do you?

Beatrice: How do I?
Alas! How do you? You look not well.

Alsemero: You read me well enough, I am not well.

Beatrice: Not well, sir? Is't in my power to better you?

Alsemero: Yes.

Beatrice: Nay, then y'are cur'd again.

Alsemero: Pray resolve me one question, lady.

Beatrice: If I can.

Alsemero: None can so sure. Are you honest?

Beatrice: Ha, ha, ha! That's a broad question, my lord.

Alsemero: But that's not a modest answer, my lady:
Do you laugh? My doubts are strong upon me.

Beatrice: 'Tis innocence that smiles, and no rough brow
Can take away the dimple in her cheek.
Say I should strain a tear to fill the vault,
Which would you give the better faith to?

Alsemero: 'Twere but hypocrisy of a sadder colour,
But the same stuff; neither your smiles nor tears
Shall move or flatter me from my belief:
You are a whore!

Beatrice: What a horrid sound it hath!
It blasts a beauty to deformity;

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Upon what face soever that breath falls,
It strikes it ugly: oh, you have ruin'd
What you can ne'er repair again.

Alsemero: I'll all demolish, and seek out truth within you,
If there be any left; let your sweet tongue
Prevent your heart's rifling; there I'll ransack
And tear out my suspicion.

Beatrice: You may, sir,
'Tis an easy passage; yet, if you please,
Show me the ground whereon you lost your love:
My spotless virtue may but tread on that,
Before I perish.

Alsemero: Unanswerable!
A ground you cannot stand on: you fall down
Beneath all grace and goodness, when you set
Your ticklish heel on't; there was a visor
O'er that cunning face, and that became you:
Now impudence in triumph rides upon't;

(*from* Act 5 Scene 3)

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Section B: Poetry

Answer **one** question from this section.

ROBERT BROWNING: Selected Poems

5 **Either** **(a)** Discuss Browning's presentation of religious characters in **two** poems.

Or **(b)** Discuss Browning's use of nature in the following poem. In your answer you should refer in detail to poetic methods and their effects.

Among the Rocks

I

Oh, good gigantic smile o' the brown old earth,
  This autumn morning! How he sets his bones
To bask i' the sun, and thrusts out knees and feet
For the ripple to run over in its mirth;
  Listening the while, where on the heap of stones
The white breast of the sea-lark twitters sweet.

II

That is the doctrine, simple, ancient, true;
  Such is life's trial, as old earth smiles and knows.
If you loved only what were worth your love,
Love were clear gain, and wholly well for you:
  Make the low nature better by your throes!
Give earth yourself, go up for gain above!

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OWEN SHEERS: *Skirrid Hill*

6 **Either** **(a)** Compare ways in which Sheers uses symbols in **two** poems.

Or **(b)** Comment closely on the following poem, analysing ways in which Sheers presents the farrier at work.

The Farrier

Blessing himself with his apron,
the leather black and tan of a rain-beaten bay,
he pinches a roll-up to his lips and waits

for the mare to be led from the field to the yard,
the smoke slow-turning from his mouth
and the wind twisting his sideburns in its fingers.

She smells him as he passes, woodbine, metal and hoof,
careful not to look her in the eye as he runs his hand
the length of her neck, checking for dust on a lintel.

Folding her back leg with one arm, he leans into her flank
like a man putting his shoulder to a knackered car,
catches the hoof between his knees

as if it's always just fallen from a table,
cups her fetlock and bends,
a romantic lead dropping to the lips of his lover.

Then the close work begins; cutting moon-sliver clippings,
excavating the arrow head of her frog,
filing at her sole and branding on a shoe

in an apparition of smoke,
three nails gritted between his teeth,
a seamstress pinning the dress of the bride.

Placing his tools in their beds,
he gives her a slap and watches her leave,
awkward in her new shoes, walking on strange ground.

The sound of his steel, biting at her heels.

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Songs of Ourselves, Volume 2

7 **Either** **(a)** Discuss ways in which **two** poems present fear.

Or **(b)** Comment closely on the following poem, analysing ways in which Dryden presents the speaker's emotions.

Farewell, Ungrateful Traitor

Farewell, ungrateful traitor,
Farewell, my perjured swain,
Let never injured creature
Believe a man again.
The pleasure of possessing
Surpasses all expressing,
But 'tis too short a blessing,
And love too long a pain.

'Tis easy to deceive us
In pity of your pain,
But when we love you leave us
To rail at you in vain.
Before we have descried it
There is no bliss beside it,
But she that once has tried it
Will never love again.

The passion you pretended
Was only to obtain,
But when the charm is ended
The charmer you disdain.
Your love by ours we measure
Till we have lost our treasure,
But dying is a pleasure,
When living is a pain.

(John Dryden)

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GILLIAN CLARKE: Selected Poems

8 **Either** **(a)** Discuss ways in which Clarke presents people facing dangerous situations in **two** poems.

Or **(b)** Discuss Clarke's presentation of the two seals in the following poem. In your answer you should refer in detail to Clarke's poetic methods and their effects.

Seal

When the milk-arrow stabs she comes
water-fluent down the long green miles.
Her milk leaks into the sea, blue
blossoming in an opal.

The pup lies patient in his cot of stone.
They meet with cries, caress as people do.
She lies down for his suckling, lifts him
with a flipper from the sea's reach
when the tide fills his throat with salt.

This is the fourteenth day. In two days
no bitch-head will break the brilliance
listening for baby-cries.
Down in the thunder of that other country
the bulls are calling and her uterus is empty.

Alone and hungering in his fallen shawl
he'll nuzzle the Atlantic and be gone.
If that day's still his moult will lie
a gleaming ring on sand
like the noose she slips on the sea.

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